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AMERICAN ART NEWS.

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NEW YORK, OCTOBER 20, 1906.

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EXHIBITIONS.

Astor Library.—Exhibition of color plates (wall and ceiling designs) from "Dekorations Motive der Malerzeitung." Prints from "The Etchers", English publication illustrating English etching in the '80's.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Old Masters.

Fishel, Adler and Schwartz.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

Knoedler Galleries.—Works of Art.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Leicester Galleries, London.—The Collected Works of W. Holman Hunt, O. M. D. C. O.

Lenox Library.—Exhibition of Meissonier etchings.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery.—Works by American Artists.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Noe Galleries.—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

Oehme Galleries.—Paintings and Water Color drawings.

Powell Gallery.—Works by American Artists. Marine Mosaics.

Ralston Galleries.—Works of Art.

Seligmann Galleries.—Works of Art.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

H. O. Watson & Co.—Decorative works of art.

SALES.

Fifth Avenue Art Galleries.—Household furniture, pictures, etc., of four estates including that of George B. Saunders, of Chillicothe, Ohio, October 25, 26 and 27, at 2.30 P. M.

Mrs. Howard Gould has paid the Welsh artist, Henry J. Thaddeus, for the full-length portrait of herself painted by Mr. Thaddeus, and for the cost of which, after Mrs. Gould's refusal to pay, Mr. Thaddeus obtained a judgment against her on April 6, 1906, for the sum of \$5,799. The payment was made by Mrs. Gould through the satisfaction of the judgment, and thus ends a famous social and art incident.

The next great art sale to attract the attention and interest of collectors, dealers and connoisseurs will be that of the Baron Konigswarter collection in Berlin, on November 30. This collection numbers about 100 examples, without exception of rare quality, and for the most part "Old Masters." It includes fine examples, among others of Jan Both, Bronzino, Canaletto, Rembrandt, Tintoretto, Reynolds, Ruysdael and Paul Potter.



ROSEBUDS

By Carle J. Blenner

To be shown in American Art News Southern Circuit Exhibition

The N. W. Harris prize of \$500 for the best picture in the annual display of the Chicago Art Institute, now open in Chicago, has been awarded to Henry O. Tanner for his painting entitled "Two Disciples at the Tomb." The vote of the jury was unanimous. The artist is a negro and studied at the Pennsylvania Academy of Fine Arts and the Julian Academy in Paris. He paints Biblical subjects for the most part.

An interesting "one man" exhibition of the season will be that of portraits by Fritz August von Kaulbach, and which will include portraits, among others of Mr. and Mrs. William Rockefeller, Mr. James Stillman and other well-known and prominent New Yorkers. This exhibition will be held at the Heinemann Galleries on Fifth Avenue, probably in the early winter.

Mr. John W. Beatty, director of Fine Arts, Carnegie Institute, says that unavoidable delay in the completion of the extensive addition to the Carnegie Institute building has made it necessary to change the date for opening the annual international exhibition from November 1, 1906, to April 11, 1907. This change was made because the trustees especially desired the exhibition to be held in conjunction with the opening and dedication of the

hibits there will be objects of applied art from other parts of the Union.

The first of a series of traveling art exhibitions, to be held in the cities of Nashville, Tenn., Atlanta, Ga., Charleston, S. C., and Baltimore, Md., and at is expected also in New Orleans, La., Tampa, Fla., Savannah, Ga., and Richmond, Va., organized by the American Art News Co., and composed of 100 or more representative modern American oils, will open in the galleries of the Nashville Art Club, Nashville, Tenn., on or about October 27. These exhibitions will be under the charge in each city of the art club or association of that city, who will manage the display and receive the admission fees and the revenue from the sale of catalogues. The American Art News Co. has contracted to furnish pictures to each city at the appointed dates, and will provide for their insurance, collection, boxing and transportation. Every effort has been made to secure a thoroughly representative collection, which will best exemplify the present status of American art. The 100 and more pictures to be shown include portraits, landscapes, marines and figure and decorative works. They have been selected in each case with the idea that each artist should be exemplified by a characteristic canvas. The president of the American Art News Co. and the editor of this journal, Mr. James B. Townsend, will visit each city during the progress of the exhibition, and will make an address on the subject of American art—its past, present and the hopes of its future.

Among the artists represented in the exhibition are Bliss Baker, Gifford Beal, Carroll Beckwith, Blakelock, Blenner, Verplanck Birney, Bolmer, Boughton, F. A. Bridgman, J. B. Bristol, George E. Browne, Lyell Carr, C. T. Chapman, Wm. M. Chase, F. S. Church, Wm. A. Coffin, I. E. Couse, Bruce Crane, C. C. Curran, Leon Dabo, Arthur Dawson, E. W. Deming, C. M. Dewey, J. H. Dolph, Chas. Warren Eaton, W. C. Fitler, Ben Boster, Frank Fowler, A. Franzen, Robert D. Gaulley, Edward Gay, A. L. Groll, D. J. Gue, Birge Harrison, Jas. M. Hart, W. H. Howe, Geo. Inness, Sr. and Jr., David Johnson, Bolton Jones, I. A. Josephi, F. W. Kost, W. H. Lippincott, W. L. Lathrop, Geo. Luks, Joseph Lyman, Clara MacChesney, Walter McEwen, Walter Nettleton, C. F. Naegele, Siddons Mowbray, C. A. Needham, Rhoda Holmes Nicholls, J. C. Nicoll, Leonard Ochtman, Arthur Parton, Henry R. Poore, Edward Pott-hast, W. Merritt Post, Henry Prell-witz, F. K. M. Rehn, W. S. Robinson, R. M. Shurtleff, George Smillie, J. H. Twachtman, J. G. Tyler, A. T. Van Laer, Douglas Volk, W. J. Whittemore, Carleton Wiggins, F. B. Williams, A. H. Wyant, Cullen Yates, Homer Martin, Winslow Homer, H. W. Ranger, J. Francis Murphy and J. Aiden Weir.

Artist members of the Salmagundi Club are rapidly returning from their summer haunts and are looking forward to the annual reunion of club members which is usually celebrated with a "Get Together" dinner. This event is now expected to take place in the galleries of the club house on the evening of November 6, election night.

The new Society of Arts and Crafts has taken one of the large apartments in the Studio Annex of the National Arts Club, Gramercy Park, and will hold its first exhibition there late in November and early in December. Membership passed the century mark last June. Exhibits for the first show have been promised by a number of individual workers in textiles, pottery, wood-carving, etc., in Chicago, Boston, Philadelphia, and minor cities; so that in addition to the local and State ex-

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

Miss Janet Worsham of Lynchburg, Va., has been awarded an American Art News scholarship for a year, and has chosen one in the New York School of Art, where she is taking a course of painting and drawing in the life and still-life classes.

Miss Worsham began her studies last year in New York with Miss Otey Farmer, who is now one of the teachers of art in Wilson College, Chambersburg, Pa., and also took a short course at the New York School of Art in sketching. She began to secure subscribers for the Art News only last summer, and thus in a few weeks, and with comparatively little effort, has been able to secure a scholarship. The attention of art students, desirous of procuring free tuition through scholarships at the Art Students League, the School of Applied Design for Women, and the New York School of Art, is called to the success of Miss Worsham. The offer of scholarships in these excellent institutions is still open, and should be taken advantage of quickly.

The Art Students League of New York opened the season of 1906-1907 in their old quarters at 215 West Fifty-seventh Street, on Monday, October 1, with the largest registration the school has ever known. The League is grateful to Mr. Anthony Comstock for his aid in advertising the institution. The added enthusiasm and interest in the League and the good work it has been accomplishing for years is well worth all his efforts.

Mr. Comstock pressed the case against Miss Anna Robinson, representing the League as bookkeeper, in the police court, October 15. No new testimony was presented and the case was adjourned to October 29.

Four new courses have been added to the school, as follows: An afternoon illustration class, under the instruction of Albert Sterner, Thomas Fogarty having a morning illustration class this season; John Ward Stimson began his course of lectures on "The Foundation Elements, Laws and Principles of Esthetics," on Wednesday, October 10. These will continue all through the season on each Wednesday afternoon at 4.30.

A special course in composition, consisting of a combined lecture and critique, will be conducted by Earl Stetson Crawford. The first criticism and lecture will be given this afternoon.

Commercial Design, in relation to engraving, printing and advertising in all its phases, will be taught by Walter Walz Fawcett. This class is intended for the instruction of the pupils along the most practical lines possible, and meets in the evening with criticisms and lecture on Tuesday and Friday.

An evening life class for women, under the instruction of Walter Florian, is meeting a long-felt want for the women who cannot study in the day time.

The new instructors for the old classes are as follows: The morning portrait painting class is under the instruction of Augustus Vincent Tack. Miss Katherine Farrington has charge

of the Saturday drawing and painting classes. The modeling classes have for their instructor this season Gutzon Borglum, who is arousing much interest and enthusiasm among his pupils. A teacher with so much energy and personal interest in his classes is sure to get excellent results from his pupils.

There is now on exhibition in the new galleries of the New York School of Art, 2237-2239 Broadway, water-colors of Japanese subjects, by Katsuji Makino, instructor at the Kyoto School of Art Industry in Japan, and at present one of the instructors of water colors in the New York School of Art, and pastels and sketches by George Baumgard, one of the talented students of the school. The galleries are open to the public from 10 to 5 P. M.

Mrs. Potter Kling has recently given four scholarships to the School of Applied Design for Women, 200 West Twenty-third Street. Mrs. Charles Lane Poor has given one, and Mr. Clarence M. Hyde five scholarships, while Mr. Anton G. Hodenpyl has donated \$3,000 to the building fund. There has been a large increase of students over last year. M. Alphonse Mucha has charge of the life class, as well as the advanced design. Miss Helen Curtis and Miss Mary Glover Jones will have charge of eight water color classes, and Miss Elizabeth Mosenthal the elementary conventionalization, leading up to M. Mucha's course. Miss Ruth Robinson, of the Tiffany Glass Co., will conduct the class in elementary historic ornaments.

The art classes of Pratt Institute opened on September 24. These classes include courses in general art, architecture, applied design, jewelry, normal art and manual training. Although all applicants are required to pass examinations to gain entrance to these courses, yet every class was filled to its utmost capacity on the day of the opening of the fall term, the students coming from all parts of the United States. Students attend classes five full days each week, from nine to four-thirty. Graduates who completed courses last June have been very successful in securing employment. Forty-one of the Normal Art and Manual Training students have been elected to positions as supervisors of drawing and manual training or to positions as teachers of drawing in high or normal schools. The opening salary averages from \$700 to \$1200. Sixteen post-graduate students of this course have also been appointed to positions of greater responsibility and higher salary than the one previously held. A great many graduates of the courses in architecture, design, general art and jewelry have also obtained positions of responsibility at good salaries.

Mr. Walter Scott Perry will give the fourth lecture of the series which he is conducting on successive Wednesday afternoons during the season of 1906-1907 in the assembly hall of the Institute on October 24, the subject being "Spain and the Alhambra. Sarcenic Art in Countries west of India."

Cooper Union Woman's Art School opened October 1, with a large attendance. The still-life oil painting class started work immediately, although in former years the class was not organized until November 1 or later. C. Y. Turner, the instructor of the class, has not yet returned from his trip abroad, where he is studying in Italy, but is expected back in November. Frank Jones is filling his place during his absence.

The drawings made for entrance to the various classes of the National Academy of Design were judged by the school committee on Sunday, September 30, and notices of admittance were received by those whose drawings came up to the standard of the Academy. The portrait, figure and composition classes are in charge of George W. Maynard; the life classes have Edgar M. Ward as instructor; the morning still-life and antique classes are under Emil Carlsen, and those in the afternoon under Francis C. Jones; the illustration class is criticised by Louis Hinton. Mr. Maynard's course of composition lectures in conjunction with criticisms of compositions, submitted by the students, have been begun earlier in the season than heretofore.

CHICAGO ART NEWS.

The nineteenth annual exhibition of American Oils and Sculpture opened in the Institute on Tuesday last. It marks the beginning of the new season, and the first reception was a brilliant one. Prominent members of the Fortnightly Club, the Woman's Club, the Antiquarian Society, and the Municipal Art League were in the receiving line. The exhibition is a large and representative one, its members coming from all quarters where Americans have set up studios. Among the several hundred pictures accepted by the jury, about one hundred are by local artists. The exhibition will continue until November 29. At the same time, the exhibition of the works of Alphonse Mucha opened.

The decorations of the New Theatre, the first endowed playhouse in America, which opened its doors last week, were designed and executed by Frederick Clay Bartlett. The theatre is an artistic gem. The color scheme is old rose, and everywhere, from the little auditorium to the charming tearoom and foyer, the appointments are in exceptionally good taste. The mural decorations, skillfully executed figures and groups after Watteau, are the work of the artist himself.

Small but noteworthy exhibitions in the various galleries include a collection of aquarelles by Ralph H. Willson, a characteristic and delightful collection of oils by Leon Dabo, and a group of portraits by Betts, including capital likenesses of Herbert S. Stone and James William Pattison, both good examples, executed with simplicity and directness.

BALTIMORE ART NEWS.

Baltimore can congratulate herself upon the new Maryland Institute. Its cost has been about 7,000, while the one destroyed by the fire of 1904 at the most could not have been valued higher than \$150,000. It will be remembered that Mr. Michael Jenkins gave the land for the Institute and Mr. Carnegie a liberal donation towards rebuilding it. Fourteen hundred pupils will be about the number this season. New courses of study have been mapped out. Mr. James Frederick Hopkins of Boston is in charge, with several new assistants, as well as many of the old faculty.

An exhibition of paintings by noted English, Dutch, French and Italian artists, personally selected by Mr. David Bendann when abroad this summer, is now on exhibition at his art rooms on Baltimore Street. The private view on Monday was well attended and many interesting pictures were noticed.

BOSTON ART NEWS.

It is understood that Samuel D. Warren, president of the Museum of Fine Arts, is unwilling to be a candidate for another term in his present office, and that at the expiration of the Museum's year he will decline a re-election. This is the culmination, of course, of the long-standing trouble in the affairs of the Museum, following the resignation of Director Robinson.

With the summer exhibition of the Copley Society closed, and no other important art exhibition on, Boston is artistically quiet. Many of the painters are still away making the most of the magnificent autumn days.

The Poland Spring summer exhibition closed October 6, and the pictures and sculpture are being returned. The show was the best, as it was the most successful, ever given at Poland Spring. Among the purchases those of the H. M. Recker firm are the most important. H. H. Gallison's "The East Wind" was sold to them, also Ben Foster's "An Old Road," and I. J. Caliga has received a commission to paint the portrait of Hiram Richer, Sr. Other sales to these same people are to be announced later. The exhibition consisted almost entirely of Boston and New York painters.

The portrait of Gen. Loring, recently completed by E. C. Tarbell, now hangs at the Museum. This picture is a commission from the Museum trustees. The Museum is soon to receive from the estate of the late Martin Brunner, who was its first president, a large sum of money, exceeded by but one bequest in its history, that of the late Henry L. Pierce. Mrs. Brunner also has left the Museum a bequest of money and a number of valuable art works. Among them are seventeen oil paintings, including examples by old Crome, Constable, Gilbert Stuart, Copley, Wm. M. Hunt, Elihu Vedder, Burne-Jones and Michel. There are also miscellaneous objects.

The Ross gift is one of uncommon interest, and in the five European paintings included in this important accession to the Museum's collections, excellence of technique is the most noticeable quality. Three of the works are by Claude Monet, another is a sketch by Tiepolo, and the other a portrait by Philippe de Champaigne, examples of whose work in America are rare.

The Copley Society is to have about February 1, 1907, an important exhibition of paintings, by Norwegian and Scandinavian artists. This society is also planning to have one of its big "Artists' Festivals," an event which happens about every third year. The character of the festival has not yet been announced.

There does not appear to be any probability of the holding of the Sculpture Salon planned by the National Sculpture Society for this autumn, or even next year. When it was announced last winter that the Society would hold an autumn Salon in the Fine Arts Galleries, with the financial backing of Mrs. Harry Payne Whitney, there was great rejoicing among all those interested in American sculpture. Now it is announced that the Salon will be held, if held at all, in Madison Square Garden in November, 1907. This change of plan, involving, it is said, a cost of some \$50,000, as against an estimated one of \$8,000 if the original location of the Fine Arts Galleries had been held to, may affect Mrs. Whitney's interest in and attitude toward the project. It would be a great pity were the scheme abandoned.

CALENDAR FOR ARTISTS.

Atlanta Art Association.—Atlanta, Ga. —American Art News Southern Circuit Traveling Exhibition. Opens about November 20-December 10.

Chicago Art Institute.—Nineteenth annual exhibition, October 19 to November 26.

Nashville Art Club.—Nashville, Tenn. American Art News Traveling Exhibition, October 27 to November 10.

New York Water Color Club.—Seventeenth Annual Exhibition. Entries through October 26-27. Exhibition opens November 10. Closes December 2.

New York National Society Craftsmen, National Arts Club, Gramercy Park.—Entries through November 7. Exhibition opens November 29. Closes December 15.

New York National Academy of Design.—Annual Exhibition. Entries through December 3-4. Exhibition opens December 22.

Pennsylvania Society Miniature Painters.—Pennsylvania Academy, Philadelphia. Entries for New York Jury, October 25. For Philadelphia Jury, October 29. Exhibition opens November 5. Closes November 24.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia.—Eighteenth annual exhibition. Entries before October 27. Exhibits, November 7-9. Exhibition opens November 19. Closes December 16.

Washington Corcoran Gallery, Washington, D. C.—Entries before December 20.

AMONG THE ARTISTS.

Paul Cornoyer returned on September 29 from Paris, after spending seven weeks in Chelsea and Devonshire, England, and three months in France.

W. T. Smedley is at a loss to account for the widely published story that he has been and is seriously ill in California, for the excellent reason that the artist is enjoying excellent health and is busily painting at his studio at Bronxville, N. Y.

Carroll Beckwith will return from his summer studio at Onteora, N. Y., next week.

Miss Eulabee Dix, who left New York for London last May, recently spent a week at Warwick Castle, where she painted a miniature of the Countess of Warwick. So pleased was the Countess with Miss Dix's work that she ordered still another portrait. Other miniatures painted by Miss Dix in London this summer, are one of the Countess Fabbriotti, one of the Princess Hatzfeld, and one of Ellen Terry. She has many orders for miniatures in England, and it is probable she will not return to this country until next spring.

C. Myles Collier, who was so seriously bitten by a bulldog in the early summer at Gloucester, Mass., is recovering the use of his hands, and is reported to be generally doing well.

The National Academy of Design has received a very fine canvas from Luis Mora as his diploma picture upon coming into full membership as Academician.

George H. McCord, who has spent most of his summer on the English coast, has taken a studio in Rome for the winter.

Louis Loeb, who spent the summer abroad, will return to his New York studio November 1.

An exhibition was held last month at Lyme, Conn., where quite a colony of New York artists have for a number of years established themselves. There were twenty-one exhibitors, and, including sketches, about 150 exhibits, too many pictures to hang in a single hall, so they were divided between the public library and the town hall. The former place contained fifty paintings, the latter special groups of each artist's work. Old Lyme is one of the most attractive places on the Connecticut shore, and the "Griswold House," where the first artists went and made their home, is of colonial design, commodious and pleasantly situated. Year by year the colony has been growing. The place is conveniently near New York and yet pleasantly unspoiled by summer tourists. Childe Hassam, William S. Robinson, H. R. Poore, Arthur Dawson, and others are finding within its borders a superabundant amount of paintable material. It is there that many

others. Several subscriptions of \$5,000 each have recently been received. Two patrons of art subscribed \$5,000 each toward the establishment and endowment of a women's art club in Brooklyn.

WASHINGTON, D. C., ART NOTES.

The art season in Washington has scarcely yet opened. Many of the artists are still out of town and no important exhibitions are scheduled before November. There is much in prospect, however, though there is still little at hand.

The Corcoran Gallery's exhibition of "Contemporary American Oil Paintings," which opens early in February and for which entries must be made before December 20, will naturally be the great event of the winter, the object of the trustees being to make it of national import. Three prizes, of \$1,000, \$500 and \$250, respectively, have been offered, and every effort is



GATHERING SEAWEED—FRENCH COAST

By Carlton T. Chapman

To be shown in American Art News Southern Circuit Exhibition

of the winter's pictures have their genesis, and many of the paintings recently exhibited in the little public library will doubtless appear in prominent places in the forthcoming season's shows. Among those represented were Childe Hassam, Carleton Wiggins, Willard L. Metcalf, Frank Vincent Du Mond, Will Howe Foote, H. R. Poore, Arthur Dawson and William S. Robinson. The library for whose aid the exhibition was held has benefited to the extent of over \$1,000. A number of sketches by Dawson, Dumont, Robinson and Poore were sold. Few finished pictures were sold, among them two of Dawson's, to a Chicago collector, and small examples of Guy Wiggins, Chadwick and Glenn Newell.

Mrs. Russell Sage, it is said, may be a generous patron of the movement to establish a permanent woman's art club in Brooklyn or Manhattan, at a cost of \$100,000 or more. Mrs. Sage, it was said, has recently been showing a keen interest in women artists of Manhattan who are struggling to make a livelihood in art. If Mrs. Sage should contribute, it is probable that the scheme to raise \$100,000 to erect a studio building near Prospect Park will be enlarged to raise a much greater sum, probably \$300,000 or \$400,000. Among those interested in this movement are Justice J. W. Houghton, of the Appellate Division; Senator Brackett, Andrew Carnegie, and many

being made to insure the exhibition's success. In addition to this the Corcoran Gallery has arranged for an exhibit of "Contemporary German Paintings." This will not, however, reach Washington until spring.

The Washington Water Color Club will hold its eleventh annual exhibition in the Hemicycle of the Corcoran Gallery from November 25 to December 14, inclusive. Exhibits will be received at the gallery on November 16 and 17, and the private view will be held on the evening of the 24. The officers are James Henry Moser, president; Miss Bertha E. Perrie, vice-president; Miss Grace E. Atwater, secretary, and Carl Weller, treasurer.

During the summer the Harriet Lane Johnston collection, bequeathed to a National Gallery of Art, has been installed in the Smithsonian Institution. This is a nucleus for a national gallery and a promising beginning.

According to the Vienna correspondent of the Berliner Tageblatt, the brothers Bargus von Salvadori, of Trentino, have just sold to an American man of millions, a portrait by Titian of Cardinal Christopher Madruzzo, Bishop of Trentino. The price named is 200,000 lire (\$40,000).

Mr. William T. Evans has decided to present to the Metropolitan Museum a characteristic and superior example of the brush of Charles H. Miller, entitled, "The Bouquet of Oaks."

PHILADELPHIA ART NEWS.

Mr. Henry Whelan, Jr., was chosen president of the Pennsylvania Academy October 8, to succeed Mr. Edward T. Coates. Mr. Whelan has been for sixteen years treasurer of the Academy, and is a prominent figure both in the social and financial life of the city. He is treasurer of the Rittenhouse Club, a director of the Philadelphia Orchestra and the treasurer of the Protestant Episcopal Divinity School. He owns one of the finest collections of engravings and Washington prints in existence, having acquired the principal part of the Washingtoniana belonging to his father-in-law, Washington S. Baker. The appointment was made by the board of directors at its first meeting since Mr. Coates' resignation. Mr. Whelan will fill the office until the annual meeting of the stockholders on the first Monday in February, 1907. Mr. George H. MacFadden was chosen to fill the vacancy in the office of treasurer created by Mr. Whelan's election to the presidency. The meeting was attended by Messrs. John H. Converse, Clement Newbold, Theophilus P. Chandler, George H. MacFadden, Edward T. Stolesbury, Theodore N. Ely and John F. Lewis.

The Academy schedules an unusually attractive programme of exhibitions for the season, which promises to be a good one here. Three shows will open simultaneously in the galleries of the Academy on November 5, and close on November 24, namely, the annual exhibitions of the Fellowship of the Academy, that of the Pennsylvania Society of Miniature Painters, and a special showing of pictures by Jules Guerin. The Fellowship exhibition is primarily an exhibition for artists, and includes works which by reason of their breadth of treatment or independence of idea would not be entered in the usual exhibition. Studies and arrangements in any medium, detail and cartoons for important works are especially solicited.

The McClees Galleries announces a proposed series of one-man shows by American painters in its galleries, to begin January 1, 1907. At these galleries also, from March 10 to 24, the Ten American Painters will hold their annual exhibition.

The Whistler Art Gallery at Sixteenth and Walnut Streets, opened last week with an interesting collection of contemporary works by American painters. It is their purpose to keep an exhibition of this kind perpetually on view and to try to establish the same friendly relations with the public as was formerly achieved by Earle's Galleries in this city.

ST. LOUIS ART NOTES.

An endowment fund for the purchase of American paintings—one of such generous proportions that it will yield an annual income of between \$5,000 and \$10,000, has been raised here. It is to be administered by Halsey C. Ives, the director of the Museum.

In spite of the protests of the National Sculpture Society and Charles Henry Niehaus, the statue of St. Louis that stood at the entrance of the St. Louis World's Fair has been made permanent. It was unveiled recently. Mr. Niehaus said that the work was not designed with a view of permanency, but was made by machinery, for temporary exhibition, from a small model that he furnished. He declared that the piece was not a work of art and was unworthy of being made permanent. His protests were disregarded.

A competitive exhibition of the recent work of St. Louis artists is on in local galleries.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

With this issue the American Art News appears again as a weekly, and will reach its readers every Saturday from now on through the art season in America, until and inclusive of May 11, 1907.

Every preparation has been made to give to American artists, students and art lovers, as heretofore, a weekly newspaper in matter as well as in form, and to furnish a carefully selected and edited presentment of the art happenings of the preceding week, so that our readers may be enabled to obtain an intelligent and comprehensive idea of all matters of art interest in a brief time.

This is not a journal of technical criticism or discussion, but an art newspaper, and the success it has won on these lines, with the encouragement of rapidly growing circulation both here and abroad, inspires its managers to renewed efforts to improve its quality and usefulness.

The art season promises well. It is each year a little later in opening, but artists and dealers are cheerful and hopeful, and all predict a successful year. Much depends for the success of the season, from the business standpoint, on general business conditions the country through. These are now not only good but unusually promising. The auction houses tell of good bookings and many coming sales of importance are rumored.

In the firm belief that there exists a field in the South and Southwest for the exhibition of good pictures, and that a large and growing element of art lovers in the cities of these sections will welcome such exhibition, which at the same time should be a benefit to American artists, and bring their works to the attention of a new public, the American Art News Co., which publishes this journal, has arranged a se-

ries of exhibitions of one hundred or more representative and characteristic modern American pictures, to be held this season in the cities of Nashville, Tenn., Atlanta, Ga., Charleston, S. C., and Baltimore, Md., and it is expected also in the cities of New Orleans, La., Savannah, Ga., and possibly in Tampa, Fla., and Richmond, Va. This series will be called the American Art News Southern Circuit Exhibition, and has been made possible by the co-operation of the Art Clubs and Associations of Nashville, Atlanta, New Orleans, Charleston and Baltimore. The pictures have been carefully selected, have been contributed by most of the stronger painters, and will be first shown in the galleries of the Nashville Art Club at Nashville, Tenn., for two weeks, beginning about October 27. The second exhibition of the series will open in Atlanta under the auspices of the Atlanta Art Association about mid-November. From Atlanta it is expected that the pictures will go to New Orleans for an exhibition in late December or early January, and from thence to Savannah, Charleston, Richmond and Baltimore, with a possible detour to Tampa in March. The result of this first thoroughly organized travelling exhibition of pictures in the South and Southwest will doubtless be watched with interest by lovers of and believers in American art, and all those interested in the cause of art education in America. The American Art News Co. desires, with this journal, to express its sincere thanks to the artists and the art associations of the Southern cities who have by their co-operation and efforts made this experiment possible. An advance notice of the opening exhibition in Nashville will be found elsewhere in our columns.

On October 4 last there was told in the New York Herald, through a cable story from Paris, what can best be described as a fairy tale. The story detailed the coming sale in the United States of a remarkable and costly collection of "Old Masters," including examples of Rembrandt, Rubens, Reynolds, Boucher, Nattier and others of like fame, and gravely stated that one Henry Harry Raymond, now dead, collected these pictures, but that the arrangements for their shipment to this country, and their coming sale, had been made by one Jack Carr, who organized the theft of the Gainsborough portrait of the Duchess of Devonshire, and who died a few months ago in a Copenhagen prison. The story further said that the collection was formed through many years of "careful research and selection," but that the particular species of "research" referred to bears a close resemblance to plain burglary. In other words, this statement, coupled with the further one that Jack Carr had something to do with the collection, intimated very broadly that the "Old Masters" are stolen pictures. The absurdity of this supposition, even if, as is further stated, the statute of limitations would apply to them, is so great as to make it seem strange that the Herald would give space in its columns to such a story. Yet the Herald gravely states that the pictures are now in this country, although no custom-house entry of

them can be found, are in the possession of the man who is said to have negotiated the recovery of the Duchess of Devonshire portrait, and that, if no hitch occurs, he will bring the collection to light and begin negotiations for its sale. As this last reference in the cable story pointed directly to "Pat" Sheedy, the well-known turfman, who has been dealing in pictures more or less the past few years, it is suspected that the genial "Pat" was not unaware of the cable story and succeeded, in vulgar parlance, in working the Herald for a first-class free advertisement of himself and his wares. The Carr collection, it is safe to say, is another "Marjory Daw." Those who recall that charming story will also recall the fact that there was no Marjory Daw.

OBITUARY.

Ed. Chappey, the well-known expert and dealer in antiquities, of Paris and New York, died, after an illness of a few hours from an intestinal disorder, in Paris, September 15. His father died the preceding day at St. Cloud, and the funerals of father and son were held together. He was born in France in 1858, and was therefore only 48 at his death. He had established a branch of his Paris house in New York in partnership with Mr. Edward Mamelsdorf, and intended spending the winter here. Mr. Chappey had unusual art taste and judgment, and was known as not only an expert but a connoisseur in several branches of art, notably in old and modern porcelains and furniture, old wood carvings, ivories and enamels. Mme. Chappey, who survives her husband, is herself a woman of rare intelligence and accomplishment, and an expert in several art branches. It is reported in Paris that the Chappey art collections will be sold at auction in the near future.

Members of the Salmagundi Club returning to the city have learned with regret of the death of Charles Baker, who was the club's treasurer. Although Mr. Baker was a business man, he gave most of his spare time to painting.

John C. Baker, head of the art department of the New York Herald, committed suicide recently by shooting himself. Mr. Baker had been connected with the Herald for several years. Previous to this he was with other daily papers in this city and Philadelphia. Mr. Baker was born in Atlanta, Ga. He leaves a wife and one child.

Charles Akers, the sculptor, who died in this city on September 16, had just finished the first volume of his autobiography, which contains accounts of many famous persons. Mr. Akers was born in Hollis, Me., on October 15, 1835, and went to Rome when he was twenty years old to study art with his brother, Paul Akers, who was a sculptor. There the brothers met Nathaniel Hawthorne, who used Paul Akers for the original of Kenyon in "The Marble Faun." His home was at 201 West Eighty-seventh Street. He had been engaged on his autobiography for a year. Death was due to consumption, from which he had suffered for many years. His widow and one daughter survive him.

John H. Lewis, Jr., for many years well-known in New York art circles from his business in handling collections of American pictures in the auction rooms and preparing the same for exhibition and sale, died suddenly from heart failure last week. His death was

a great shock to a large circle of relatives, friends and acquaintances, who had seen him in apparently perfect health the day of his decease. Mr. Lewis, who was universally popular from his genial nature and manner, was born in New York in 1851, and spent the greater part of his life in the old Ninth Ward. He succeeded his father, who survives in business, in 1894. He married a Miss Sophie Thomas, who also survives him. It is understood that Mr. James P. Silo, who was his life-long friend, and who deeply deplores his loss, will have entire charge of the conduct for his widow, of Mr. Lewis's affairs.

William B. Norman, the well-known auctioneer, died at his residence in New York on August 12 last. He had been in poor health for some years, and his death was no surprise to his many friends and acquaintances. He was born in Baltimore in 1837, was graduated at Princeton in 1855, and served as a private in the Civil War, mortgaging his property in Maryland to help equip a Union regiment. He became an auctioneer in Baltimore after the war, made a small fortune, which was lost through a defaulting cashier, and in 1883 came to New York and succeeded the late John H. Draper as auctioneer of the old Fifth Avenue Auction Rooms. There he continued until his death. He brought, through his Southern connections and influence, a large amount of Southern, colonial and other furniture and household goods to the North, and during the decade from 1885-1895, so much of this material left Southern homes, depleted by the war, that comparatively little has come out of that section since. The more important sales conducted by Mr. Norman of late years were those of the actor, Richard Mansfield, and the Bowles estate.

Until increasing years and a wearing illness broke him down, Mr. Norman was an excellent auctioneer and was exceedingly popular with the auction-loving public. He had good art taste and discernment, and many good pictures and art objects passed through his hands. His assistant for many years, Mr. Henry A. Hartmann, will continue as Mr. Norman's successor as auctioneer at the Fifth Avenue Auction Rooms, now at Fourth Avenue and Twenty-fifth Street.

John Chadwick, who has been a dealer in Spanish and Moorish curios for fifty years in New York and Newport, died last week in New York. He was 92 years old. He was one of the first men to go into the patent leather trade in America. Fifty years ago he went into the curio business. Since that time he has made over fifty trips to Spain and North Africa, collecting novelties. He made his last trip last summer, going alone in spite of protests of family and physician. He is survived by one son, four daughters and thirteen grandchildren.

While twenty-five thousand persons cheered on the plaza of the Williamsburg Bridge last week, James R. Howe, four years old, pulled a cord which unveiled a statue representing George Washington at Valley Forge, by Henry Merwin Shrady, presented by James R. Howe, grandfather of the boy, to New York city. Officials representing the city and officers of the army and the navy joined in the ceremony.

Charles M. Warner has presented to the Syracuse museum of fine arts Bernard Plockhorst's celebrated painting of "Christ's Triumphal Entrance into Jerusalem."

LONDON ART NEWS.

October 10, 1906.

The Holman-Hunt exhibition, which opened October 6 at the Leicester Galleries, is one of the most important ever organized by Messrs. Ernest Brown and Phillips, and is the first big event of our autumn season. In addition to works already mentioned, are "The Beloved," painted for Queen Victoria and lent by King Edward; "The Two Gentlemen of Verona" and "Christ in the Temple," lent by the city of Manchester; and the original version of "The Light of the World," lent by the Dowager Lady Tweedmouth. No exhibition so fully representative of Mr. Holman Hunt's art has yet been held, and the comprehensive collection is arranged with the care and good taste that always characterize exhibitions at the Leicester Galleries.

The Bailey Gallery, 54 Baker Street, has reopened with an exhibition of paintings and sketches by W. Westley Manning, H. L. Dell and H. Raymond Thompson. The landscapes of the first are sympathetically observed, fresh and pleasant in color, while the last shows considerable poetic feeling in his more illustrative and symbolic water-color designs.

The autumn sale season will open later than ever this year; Sotheby's having no picture sale till the end of this month, while at Christie's no sale is expected to take place before the third week of November.

Much interest is being taken by London collectors in the forthcoming sale at Cologne on October 22, and 23, of the Firchen collection of old Saxony porcelain. The catalogue numbers 1,038 lots, among these being a "crinoline" group in white porcelain, representing "King Auguste IV. and his wife," and dating from about 1740.

At the Grafton Galleries there is now on an exhibition of arts and crafts, organized by Mrs. Chas. Muller, with the laudable object of showing laymen the processes by which the articles are made and encouraging the public to buy direct from the artist. Among the exhibits are pottery by Mrs. G. F. Watts, beautiful jewelry by Mr. and Mrs. Hadaway, and examples of Indian basketry by Miss V. F. Robinson, which are attracting considerable attention.

Several British painters are well represented at the autumn Salon, which opened in Paris this week. John Lavery, R. S. A., contributes a fine series of portraits, including one of himself, and a large landscape with figures. Next to the Laverys is a group of small landscapes with figures and marines, decorative in design and rich in color, by Stephen Haweis, a young artist of great promise; while in an adjoining room are several vigorous and strongly personal impressions of London night life by Walter Sickert.

The thirty-sixth autumn exhibition at the Walker Art Gallery, Liverpool, is on all sides acknowledged an advance on recent efforts. John Sargent is represented by his brilliant color-impression of "The Mountains of Moab," his sketch portrait of "Seymour Lucas, R. A.," and a fine portrait, exhibited for the first time, of "Mrs. Archibald Williamson." J. J. Shannon sends two portraits, "Princess Margaret, Duchess of Skane," and "Miss Kitty Shannon;" R. Anning Bell, his "The Garden of Sweet Sound," purchased by the Chantrey trustees; while among the loaned works are Watts's "Ariadne Deserted by Theseus," and two exquisite Monticellis.

At the autumn exhibition in the Corporation Art Gallery of Manchester,

several artists of native origin are appropriately well represented. Among these a foremost place must be given to that talented landscape painter, Mr. James Charles, recently deceased. Edward Stott, A. R. A., and Francis Dodd are two other Manchester men whose exhibits enhance the collection. George Clausen, A. R. A., sends a powerful study of "A Village Woman;" Sir Wm. Richmond, a head of "Mr. Holman Hunt;" Alfred East, A. R. A., his beautiful "Midland Valley;" and Alfred Gilbert, R. A., a strong bronze of "An old Fisherman's Head." The place of honor is justly given to E. A. Hornel's decorative and richly colored "Summer Days," a group of girls in a landscape, while other Scottish painters whose contributions deserve praise are George Houston, Wm. Macbride, W. A. Gibson and J. Coutts Michel.

In London the chief exhibitions of the month have been those of the "Linked Ring" at the Old Water Color Society's galleries, and of the Royal Photographic Society at the New Gallery. The former is the more purely artistic in its aims, and the exhibits of Messrs. Craig, Annan, Cadby, Benedict Herzog, Demachey, Baron de Meyer and Mrs. Gertrude Kasebier prove that a photographer with artistic talent has little difficulty in expressing his individuality in this medium. A. L. Coburn shows several striking compositions, his most discussed exhibit being a portrait of G. Bernard Shaw posed as Rodin's "Le Penseur."

Toward the end of October a representative exhibition will be organized at the Goupil Gallery, 5 Regent Street, illustrating the art of the late H. B. Brabazon, whose genius has publicly been acclaimed by John S. Sargent.

Mr. Charles, the well-known art dealer of 27 Brook Street, has recently acquired some magnificent examples of Jacobean paneling, which formerly formed part of what is known as "The Haunted House," Field Court, Gray's Inn. The paneling dates from about 1605, and the house, supposed to be haunted, which it formerly adorned, was condemned to be destroyed two years ago.

The portrait of the Countess of Bristol, by Gainsborough, recently reported sold to a resident of Chicago by Thomas Agnew & Sons of London for \$30,000, arrived at the port of New York early last week, with a declared valuation of \$15,000. The Treasury Department, on hearing from London what the purchase price was, ordered the local appraisers to advance the valuation to \$30,000. In accordance with these instructions an increase in valuation of 100 per cent. was made. An increase in valuation above 50 per cent. may carry with it a seizure and confiscation of the goods by the Government.

The London firm appealed from the decision of the appraisers and this appeal was heard before a board of three general appraisers, whose decision was final. Agnew & Sons represented that the picture had been sold subject to approval on delivery, and that until all the points of the agreement of sale had been fulfilled the painting still belonged to them and should be valued at the price they paid for it, which was \$15,000.

The board of general appraisers decided to increase the value of the portrait to \$22,500, thus remitting seizure. In giving this decision the general appraisers stated that their lenity had been due to a desire on the part of the Treasury Department to encourage the importation of valuable works of art into this country.

PARIS ART NOTES.

October 10.

The Autumn Salon, held in the Grand Palais, opened "in thunder, lightning and rain," October 5. The habitual "varnishing day" public was in attendance, and, toward afternoon, the eighteen rooms—exclusive of the basement quarters—were filled with a motley throng of visitors. The eighteen hundred exhibits, no account being taken of the "special" collections, reveal, as a whole, even more audacity, as the French express it, than was shown in former years. The visitor, however, is less favorably impressed than one would expect, from the fact that eccentricity of drawing and color is more prevalent than ever. M. Roger Marx, in his preface to the catalogue, apologizes for the neo-impressionists of the period. "Movements in art," he observes, "that were viewed yesterday as 'extravagants' are now proposed as 'plausible.' There is a good deal of truth in this assertion, though it scarcely warrants the admission of many most extraordinary pictures."

From the standpoint of a moderately conservative art lover, the "special exhibits" are the most interesting feature of the Salon. They are representative of Courbet, Gauguin, Carrière and Piot, and of the Swedish school; book illustrations are also shown. The Courbet collection attracts particular attention, although by no means as representative of the painter as was the Manet exhibit of its hero of 1905. It casts, however, now light upon the delicacy of Courbet's work. Some of the landscapes denote an infinitely delicate sense of color, while a painting of an old drunkard is as striking as the strongest partisan of dramatic effect could wish. The Jauquin pictures are of extreme daintiness—too dainty, perhaps, save for decorative purposes—and they convey a suggestion of somewhat superannuated style. The Carrière exhibits are of the familiar type, a distinctly emotional quality constituting their special excellence. In the Swedish collection, the principal exhibitors are MM. Schulzberg, Kallstenius and Arborelius, all artists of good repute, as landscape painters; M. Ostermann, a portrait painter of considerable ability, and M. Arosenius, who is described as a "humorist." The collection of book illustrations derives most of its importance from the work of Aubrey Beardsley, whose admirable achievements need neither introduction nor praise in the United States. The exhibit also discloses drawings by Carrière, wood cuts by Sattler and Jacques Bertrand, and lithographs by Fantin.

To attempt to give a clear impression of the Salon within the limits of a single letter would be to court failure. The general effect, as implied already, is one of extreme bewilderment. It is questionable, however, if the most careful winnowing, so to say, would not leave an infinitesimal quantity of grain to a very shipload of chaff. Even after the hurried inspection of the paintings that can be accomplished in the turmoil of a varnishing day, the most prudent and indulgent critic may safely affirm that the autumn Salon of the current year does not contain a single canvas of extraordinary worth, or a picture enfolding the germ of a future masterpiece.

The very few efforts that stand out from a background of distorted lines and frenzied color can only be cited as of relative importance. In a brief mention of the most worthy exhibits, the contributing artists may be divided into three classes: The semi-conservatives; the regular impressionists, and

the neo-impressionists, to use a more courteous term than some French pour-nalists apply to the particularly bold innovators in drawing and color. Among the works of the semi-conservatives, three portraits by John Lavery, the well-known Scotch painter, attract considerable attention. Some delicate little landscapes by M. Pierre Moreau merit notice, as do some attractive bits of Dutch scenery by Francis Jourdain.

The contributions of Jacques Martin are entitled to far better accommodation than the hanging committee has seen fit to give them. And one should mention the exhibits of M. P. A. Laurens; those of Redon, who sends a new presentation of a well known subject, "La Marseillaise;" and those of Desvallieres, Madeline, Gaston, Prunier and others.

Among the impressionists, Renoir is, of course, the most conspicuous, the most popular and, one may say, the most classical. His largest picture is "La Promenade;" his smaller work, some bits of landscape. Cézanne's performance scarcely appeal to as numerous an audience as do Renoir's, but even conservative critics must admit their significance and frequent effectiveness. The list of "regulars" further includes René, Leyssand, Diriks, a Norwegian artist, Guillaumin, Cordey, Maufra, Andre Wilder, Valtat, Marzana, Delfosse, O'Connor, Lempere, Palmié and Brugnot.

The painters making up the third class referred to above are scarcely known outside of a small circle of enthusiastic admirers. Since the Salon of 1905, they have made no advance in point of renown or popularity. Their work scarcely appeals to criticism, if criticism is to take into account the canons and standards that have stood the test of ages; the honest endeavor that prompts a few, if not many, of the exhibits, merits, however, something more than the humorous comments that they often suggest to the unprofessional examiner. A list of the contributors to the third section, all the same, answers all purposes. M. Girieud is prominent among the neo-impressionists, because his canvas, "Hommage à Languin," is the largest in his department. There are to be noted Delaunoy, Dufy, Derain, Fregoli, Vlaminck, etc. The Salon d'Automne includes, further, a collection of busts, figurines, ceramics, enamels, carvings in wood and drawings. Among the contributors to this section of the Salon is a young Japanese woman, who sends a showcase of jewels and "bibelots"—Mlle Okin.

Thirty thousand men, women and children witnessed the unveiling of the monument of Verdi, the great composer, at Broadway and Seventy-third Street, New York, last week. The monument was unveiled by Miss Gertrude Amelia Gahrman. The little girl, at exactly 3.20 o'clock, pulled a string, releasing a big balloon, which, as it slowly rose, revealed the outlines of the great composer and at the same time showered roses in profusion. The monument was formally accepted for the city by Patrick F. McGowan, president of the board of aldermen. The statue cost \$20,000 and bears the following inscription:

"Erected through the efforts of Chevalier Charles Barsotti."

Mr. Barsotti is the editor of "Il Progresso Italo-Americano," an Italian daily newspaper. Four figures in marble surround the statue on the top of the pedestal. They represent Verdi's four greatest operas, "Aida," "Otello," "Fora del Destino" and "Falstaff." The sculptor is C. Pasquale Civiletti of Palermo.

EXHIBITIONS NOW ON.

The first of the season exhibitions at the Century Club is one of pictures and portraits by Albert Herter. The artist lives chiefly in Paris, but sends his work for exhibition here. He shows at the Club three figure works, "The Minor," a charmingly painted interior with pretty women prinking for a promenade, the "Engagement" with two figures, which tells its own story, and a decorative dainty classic Salon canvas, entitled "The Happy Ones." Of the several portraits shown, those of Mr. Courtlandt Palmer seated at the piano, and of Mrs. Clarence C. Rice are the best. A huge mural decoration, 34 by 10 feet, intended for the Cafe in the Phipps Building in Pittsburg, and which is really a landscape—an Italian garden—is very effective in composition and color.

First of the season's exhibitions is that of a well selected collection of etchings and engravings by and after the works of Meissonier, at the new and beautiful Schaus Galleries, No. 415 Fifth Avenue. These include the best and some rare impressions of the more famous plates, illustrating the well known pictures of the dead artist. Meissonier's own hand is chiefly shown in remarques and vignettes on plates etched by other artists. The admirers of the painter, and these are still many, despite the fact that his pictures have shown depreciation in the auction marts of late years, will find pleasure and profit in this display. After its study they will turn to examine the many fine pictures which adorn the new galleries, and which comprise examples both of such strong American painters as Julian Rix, A. L. Groll and others, and of modern European artists.

At the Keppel galleries, in east 39th street, there is now open an exhibition of selected etchings and drawings by Seymour-Hayden.

An exhibition of a carefully selected collection of etchings by Axel Haig occupies the Wunderlich Galleries, No. 220 Fifth Avenue. This will be followed the first week in November by an exhibition of the Whistler etchings from the collection of King Edward, purchased by this house last spring.

A series of special and varied art exhibitions is announced by K. J. Collins, No. 8 West Thirty-third Street. The first of these—one of brocades and embroideries—closes to-day. On Monday there will open one of old and rare prints of the XVII. Century, both English and French schools, represented in black and in color print. Beginning November 5, some scarce and genuine antique XVII. Century English furniture, Chippendale to Adams, will be shown. French and English fans of the XVII. Century will be shown beginning November 19, and on December 1, reproductions of famous bronzes after French masters. Falconet, Clodion, Gouthiere and Caffiere, will be exhibited. Beginning in January, 1907, a further series of exhibitions will be held.

Recent accessions of paintings, sculpture and antiquities at the Metropolitan Museum of Art, as announced in the October Bulletin, include the portrait of Carmencita, a Spanish dancer, by William M. Chase, the American portraitist. This painting is a gift to the Museum by Sir William Van Horne. An interesting feature among the reproductions in the Museum is the series of electrotype copies of the famous Hildesheim treas-

ures of thirty-five pieces, the originals of which were found near Hildesheim, Germany, in 1868, and are now in the Royal Museum of Berlin. The most noteworthy and oldest piece in the collection is the patera or dish of parcel gilt, with two flat handles, having a figure of the seated Athena in high relief in the center. The dish is said to date from the first century, B. C. Other pieces include a bust of a deity, presumably the Italian goddess Luna, the infant Hercules, and a bust of Cybele. These objects were purchased from the income of the Dodge fund.

An interesting addition to the sculpture of the Museum includes on example in bronze: "The Frog Fountain," by Janet Scudder, and purchased by the Rogers fund. Other sculptures include a number of unusually good examples of the English school. Of special interest are "Spring," and "Age of Innocence," by Alfred Drury, A. R. A., whom Sir Purdon Clarke hails as the coming sculptor of England; also "The Slug-gard" and "Needless Alarms," by the late Lord Frederick Leighton, P. R. A. These pieces with "Eve," by Thomas Brock, R. A., "Perseus," by Alfred Gilbert, R. A., and "Peace," by E. Onslow Ford, were purchased from the Rogers fund.

CALIFORNIA ART NEWS.

Los Angeles is to have in the near future an exhibition of modern American pictures, which is now being organized by the newly formed American Fine Arts Association in that city, and which will be held in the Blanchard Art Gallery. Mr. R. A. Bernstein, of that city, and who was the superintendent of the Fine Arts Section of the Portland, Oregon, Exposition, is now in the East arranging the exhibition, which he hopes to make thoroughly representative of the work of the strongest American painters. It is the purpose of the new association to organize a travelling exhibition of pictures on the Pacific slope, to be composed of the work of California, as well as Eastern, artists.

Time throws no new light on the losses that art sustained in the San Francisco disaster. It is now settled that the famous Millet, the "Man With the Hoe," was saved, but it is also definitely known that many of the finest pictures in the C. P. Huntington house were destroyed.

William Keith, the California landscape painter who lost his entire collection of his own and other pictures in the San Francisco fire, has been working assiduously all summer, and in November will hold an exhibition of 35 new pictures in the Vickery Galleries in San Francisco.

WITH THE DEALERS.

From a careful study of conditions as they prevail at the opening of another art season, in and around the dealers' galleries, and from talks with the better posted and more prominent leaders in the high art business who have returned from their summer wanderings or business trips abroad, it would appear that the season opens unusually well and with more than ordinary promise. While the art season in London, Paris and other European capitals, which closed in July, was not an extraordinarily good one, there is every indication that with a continuance of prosperous business conditions here, that of the late autumn and coming winter in this country will be more than usually successful. The early English and French and mod-

ern Dutch pictures will again, as in the past few seasons, be the most exploited and in demand, save only the very few choice examples of the Barbizon painters which can be offered, and the works of the Giverny school, which continue to appeal to connoisseurs. America has become the great market for the works of the modern Dutch painters, some of whom have made fortunes through the appreciation in value of their canvases in the United States the past few years. One dealer relates that Albert Neu-huys, one of the strongest and best known of the modern Dutch figure painters, and also one of the most industrious, has recently purchased an automobile and is devoted to the sport. To those who are familiar with the history of the boom of the market for modern Dutch pictures, this is amusingly significant.

The galleries of Gimpel and Wildenstein, No. 250 Fifth Avenue, are open, and in charge of young Mr. Wildenstein. Mr. Ernest Gimpel is expected to arrive about November 15. This house, as heretofore, will again this season make a specialty of the importation of choice and varied examples of the early French decorative and the English schools. A number of canvases from their Paris galleries, including the famous Fragonard, "The Billet-Doux," purchased at the Cronier sale in Paris last year for upwards of \$80,000, were shown in the notable exhibition of early French masters held at the new and beautiful Duveen Galleries in London last summer.

At the American Art Galleries, No. 6 East Twenty-third Street, they are busily at work preparing for the season. Mr. Kirby, who did not go abroad last summer, but spent his vacation on his beautiful place at Mt. Kisco, N. Y., is closing arrangements for several important sales, among them one of the paintings and sketches left by the late Eastman Johnston.

Paintings of the early English, Flemish, Dutch and French schools, the more important of which are still in the custom house, will be shown this season at the Blakeslee Galleries, No. 358 Fifth Avenue. Mr. Blakeslee returned from Europe in August, and spent the last weeks of that month and most of September at his country place at Lake Waramaug, Conn.

Messrs. Charles and Roland Knoedler are expected to sail from Havre to-day on La Provence, and are due here next Friday. Until their arrival no definite dates can be given for the exhibitions which the house will hold as usual this season.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, they are awaiting the arrival of Mr. Joseph Durand-Ruel and family, who sailed by La Provence from Havre. As customary, this house will make a specialty this season of the works of Monet and his fellows and followers.

The new and spacious Ehrich Galleries at 465 Fifth Avenue, near Thirty-eighth Street, and opposite the new Public Library, will be filled this season with examples of old masters. Mr. Louis Ehrich, who returned late in August, made a long European tour last summer and visited all the great galleries. He secured a number of important pictures, which will soon be placed on exhibition. The house will also make a specialty of the works of the early American painters. The

new galleries are beautifully arranged and appointed and splendidly lighted.

The new and beautiful galleries of Wm. Schaus, No. 415 Fifth Avenue, which were opened informally last June, will attract art lovers this season. An exhibition of etchings and engravings by and after Meissonier, opened these galleries on October 8, and are mentioned elsewhere. Mr. Herman Schaus made two trips abroad this year, one in late winter and another during the past summer. He visited Holland, Germany and France, and was fortunate in securing, among other fine pictures, exceptionally fine examples of Corot, Troyon, W. Maris and Israels.

Mr. Edward Brandus of the Brandus Galleries, No. 391 Fifth Avenue, is expected to arrive to-day from Paris, but his coming may be deferred for a week. Mr. Brandus is importing representative examples of the early French and modern foreign painters, and it is stated he has an unusually fine collection this season.

At the Fischel, Adler & Schwartz Galleries, No. 313 Fifth Avenue, a remarkably fine example of Th. de Bock, "Shady Lane," is now on exhibition. There are also on view at these galleries superior examples of Jose Weiss, Clays and other well-known painters. Mr. Adler returned a few weeks ago from his summer trip abroad with many important pictures, which will soon be shown.

A selection of Barbizon and modern Dutch pictures, made by Mr. Julius Oehme, who returned in late September from Europe in good health, will soon fill the Oehme Galleries on the second floor of the new building, No. 320 Fifth Avenue. Mr. Oehme's long experience and well-known taste and judgment enable him this year, as usual, to make an unusually important exhibition.

(Continued on Page 7)

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New York - 391 Fifth Avenue

(Continued from Page 6)

Superior examples of the strongest early and modern American painters fill the new and attractive galleries of William Macbeth on the top floor of the building, No. 450 Fifth Avenue. Mr. Macbeth, who spent the summer abroad, is arranging a series of exhibitions of painting by the American artists, who works he chiefly handles.

Such strong American painters as Horatio Walker, Childe Hassam, D. W. Tryon, T. W. Dewing, Alden Weir, Benson Tarbell and W. L. Lathrop, will be represented this season by carefully selected examples at the Montross Galleries, No. 372 Fifth Avenue. Mr. Montross, who spent the summer abroad, visited Caryl Coleman and Elihu Vedder at their homes at Capri in the Bay of Naples, and will also show examples of their work. There are now in his attractive galleries some charming examples of most of the painters above named, including a glowing little two-figure canvas by Vedder, and also a nocturne by the regretted Blum.

At the Clausen Galleries, No. 381 Fifth Avenue, Mr. Wm. Clausen, who, like his fellows, spent the summer in Europe, is busy preparing his usual winter series of exhibitions of modern American pictures. He secured abroad a number of genuine antique frames for portraits, among them one made for Rubens.

At the Heineman Galleries, No. 257 Fifth Avenue, Mr. Th. Heineman, who returned last week from his annual trip abroad, is busily preparing to exhibit a selection of characteristic and representative examples of the modern German painters. During the past summer an exhibition of some 40 portraits by Fritz August von Kaulbach, son of William von Kaulbach, was held in the Heineman Galleries in Munich. These, which include portraits of Mr. and Mrs. Rockefeller, Mr. James Stillman, and other well-known New Yorkers, are to be shown in Berlin and will probably be exhibited in the Heineman Galleries here during the coming season.

The galleries of Seligmann & Co., No. 303 Fifth Avenue, are in the hands of the decorators and painters, and are being prepared for their near opening for the season. Mr. Emil Rey sails from Havre to-day to take charge of the galleries.

No definite date is fixed for the arrival of Mr. Fischhoff of the Fischhoff Galleries in Astor Court, but he will probably come over in late November. It is probable that Mr. Fischhoff will sell at the Fifth Avenue Art Galleries this season a selection of decorative pictures. The collection which he is now busily engaged in forming will be smaller than that of last year.

An unusually good selection of modern and foreign pictures was made by Mr. Louis Ralston of the Ralston Galleries of 336 Fifth Avenue, during his summer trip abroad, and in the intervals of an extended automobile tour made with Mrs. Ralston. These pictures will soon be shown at the gallery.

At the Tooth Galleries, No. 299 Fifth Avenue, Mr. Augustus Tooth, who returned about a fortnight ago from London, is preparing for the usual series of exhibitions of important examples of the English and modern French and Dutch schools. He states that Sir Lawrence Alma Tadema is just completing his great picture on which he has been at work nearly three years, the "Interior of the Coliseum," which he is painting for the house.

When finished the canvas will be exhibited all through the principal European cities, and may come here later on.

Notwithstanding an automobile trip of many weeks during the past summer in Europe, Mr. T. C. Noe of the Noe



ROMAN STONE URN

Presented by C. J. Charles, of No. 27 Brook Street, London, to British Museum.

Galleries, No. 368 Fifth Avenue, who returned last week, found time to secure a number of important examples of the Barbizon and modern Dutch painters, which he states are the best he ever had, and which will soon be shown in his galleries.

An interesting picture by Forbes Robertson, the well-known actor, is now on exhibition at Scott & Fowles Galleries, No. 295 Fifth Avenue. It is a large interior with figures, depicting the church scene in "Much Ado About Nothing." Each figure is that of a known player. The canvas is to be presented to the Players' Club. There is also shown an effective canvas, "Algerian Women Drying Clothes," by the young French painter, Dinet, extremely rich in color quality, and fine in movement and expression.

At the Holland Art Galleries, No. 59-61 West Thirty-third Street, a selection of pictures by the stronger American artists, including several choice examples of such painters as Bogart, Charles Warren Eaton and Kost, are now on view, together with several important examples of modern and early foreign artists.

The Bonaventure Galleries, No. 6 West Thirty-third Street, will be devoted as usual this season to rare examples of the early French decorative and other early foreign schools, rare bookbindings, missals, choice fans, miniatures and the customary assortment of art objects selected by Mr. Bonaventure, who returned a fortnight ago from his annual summer stay in France.

Mr. W. H. Powell, of 983 Sixth Avenue, returned early this month from abroad, having traveled through Scotland, England, Belgium, Holland and France. While in Holland Mr. Powell visited Neuhuys, the well-known Dutch painter, and took a trip to The Hague and Antwerp, and through Belgium with Mr. and Mrs. Charles Gruppe. While in Europe, Mr. Powell negotiated some business with several important color houses, all of whom he represents in the color department of his gallery. Mr. Powell will announce his list of exhibitions later, which will consist of the works of several well-known painters.

An unusually good selection of Dutch pictures, made by Chas. W. Kraushaar during his trip abroad last summer, is now at the Kraushaar Gal-

leries, No. 260 Fifth Avenue. These include a small and luminous Willem Maris, an unusually strong Jacob Maris, two characteristic examples of Josef Israels, one a figure of a young girl from the Alexander Young collection, a rarely beautiful Weissen-

bruch, and a large and effective coast scene by C. Pieters.

The usual series of small "one-man" exhibitions, so interesting to the collector and art lover, will be held at the Klackner Galleries, 7 West Twenty-eighth Street, this season. Mr. Chas. Klackner has only recently returned from London.

At the Benguiat Galleries, No. 358 Fifth Avenue, they are arranging to exhibit an assortment of rich textiles, brocades and rugs, secured by Mr. Vitall Benguiat and his brothers during their summer wanderings in out-of-the-way parts of Eastern Europe. These galleries are a veritable museum, and a visit to them is a delight to lovers of decorative art.

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At the Kelekian Galleries, No. 252 Fifth Avenue, Mr. Dikran Kahn Kelekian, who has recently returned from Europe, is showing, among other beautiful rugs, a Polonaise one made in Poland by Persian artists of the XV. Century, remarkable in color and texture. There are also shown a superb piece of the XV. Century brocade and a XIV. Century Byzantine altar piece. In pottery, Mr. Kalekian has for connoisseurs a Babylonian jar of the III. Century, B. C., a Rhodian lamp of the early XVI. Century, and a Hispano-Moresque plate of the XV. Century. These are all remarkably choice and beautiful specimens.

At Steinway & Sons, 109 East Fourteenth Street, a parlor grand piano has recently been added to the display of art pianos, which is an exceptionally fine example of the Adams period. The mahogany case is decorated in borders of garlands and medallions painted in marquetry designs. The instrument was designed especially for a drawing-room of the Adams period, and is consistent in every detail.

The Fifth Avenue Art Galleries have already begun their season. They will probably hold their more important sales in the late season at their new galleries at Forty-sixth Street and Fifth Avenue, but will retain their present premises, as they need all the space possible for their many exhibitions and sales. Among the sales already scheduled is one of the Voltare collection from Milan, a collection of English and Colonial pottery and furniture made by Mr. Starbuck Macy, and the Herman collection of brocades, laces and textiles. They will also sell the Fischhoff collection of pictures, above mentioned, and have arranged for four other important picture sales. During the present week they will exhibit the pictures and furniture from four estates, including that of George B. Saunders, of Chillicothe, Ohio. These collections will be sold on the afternoons of Thursday, Friday and Saturday, October 25, 26 and 27, beginning at 2.30 P. M.

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